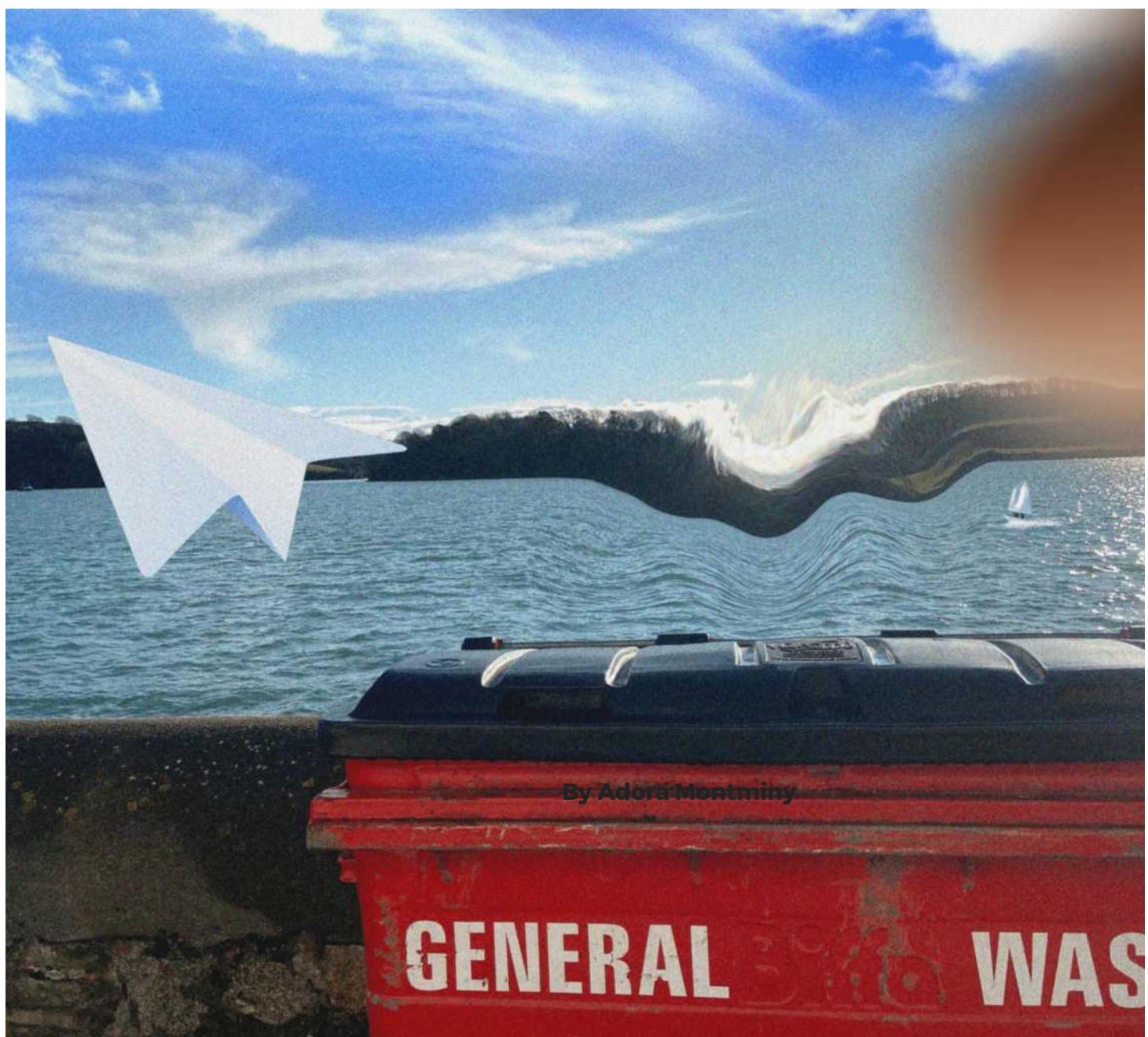


DELIVERING DESIGN AT A DISTANCE

PLAYING WITH PURPOSE

HOW REMOTE IMPACTS ON THE POWER &
PROCESS OF CREATIVITY



By Adora Montminy

BY ALEX O'TOOLE &
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Pandemics are a cruel sorting mechanism.

In the shake up, there has been a profound impact on business, the extent of which is yet to be fully acknowledged. Who will be the winners and who will be the losers? Across Lancashire, firms and freelancers alike have been weakened by a combination of successive lockdowns, ongoing social distance restrictions and insufficient or invisible financial support from government. What can be done?

A digital landscape is growing around us. Call it tech-celeration. Whatever happens next, businesses will need strong survival instincts and a willingness to rethink their delivery in order to prosper. It's becoming clear that those who have already embraced an element of digital delivery, or switched to it completely, are outperforming those who haven't. Some are even outperforming their pre-pandemic selves. Regardless of where your business currently sits on the risk register, decisions of how to adapt operations and offerings to meet the increasingly complex and diverse needs of your customers, and the speed and scale at which you do this, are going to be crucial to long term survival. So, how do you benefit from the technological disruption if your business hasn't required it before, or perhaps has even resisted it?



"Whatever happens next, businesses will need strong survival instincts and a willingness to rethink their delivery in order to prosper."

THE ROLE OF DESIGN & CREATIVITY

Ellie Runcie, the BBC's Chief Design Officer believes that design and design thinking has a massive role to play in keeping products, services and businesses relevant to their customers.

"Every organization on the planet is going through huge change, so it's a real opportunity for design in the coming months and years. We can either feel daunted, threatened, or fearful of change, or we can embrace it. It depends on how we choose to view it. It's also about being clear on the challenge you're addressing and the value you're creating for people that is really fundamental. So, I'm optimistic and hopeful that design has a clear and perhaps more critical role to fulfil in the next chapter."

Runcie is referring to 'design thinking', a term which emerged in the 1960's in response to the significant societal changes that were taking place at the time, its roots in the complex problem-solving approaches strategists applied to World War II. During that time, scientific methodology and processes were used by design theorists and academics from a range of fields to attempt to understand how design functions and supports collective problem solving in a different way to scientific and engineering methods. By the late 80's design thinking had progressed to a space of its own, gaining considerable ground in the

noughties thanks to the work of IDEO, d.school, and others at that time, who elevated the approach and formalised the path for other businesses and institutions to follow. Now, valued as a powerful problem-solving methodology, its application to the complex challenges that COVID-19 has brought to our doors could change the fortunes of our businesses for the better.

No-one knows that better than Pete Gordon, Chief Operating Officer of Waracle, one of the UK's fastest growing mobile app and digital tech development companies, whose strong advocacy and application of design thinking to his own business and to his customers has ensured that not only have they have remained upright and ready to ride each wave of the pandemic, but they have continued to push the boundaries of what technology can do. Gordon calls Waracle's approach the 'shift left'.

"The traditional four phase model of software development ideation elaboration, construction and production - was never sufficient for me," Gordon told us. "I needed to start earlier with the client. We call it the shift left. We've moved leftwards with the process. Not just starting with the problem but looking at whether the problem you think you've got is the actual problem. It depends how well the client understands their own issue. We always start by trying to get alignment with the group about what they're trying to achieve. By using design thinking, you can lower the risk of the project. The risk of building the wrong thing. The risk of having an unhappy client. The risk of not being able to achieve the time, the cost, the scope of the project and the boundaries, scaling and guardrails of the project as well."



Steve Gumbrell, former Head of Marketing Strategy and Business Management for Transport For London, now an independent brand and marketing consultant, agrees. In the early days of the pandemic, we spoke to him over Zoom to find out how his work as a freelance consultant had been impacted by the exodus to online. “I would say the same principles still apply,” he told us. “You need to really make sure you understand what the client really, really wants. It takes a bit of questioning and conversation to really establish what people do want. Sometimes it’s not always what they first say they want.”

PLAYING WITH PURPOSE

All of this speaks to Ellie Runcie’s view that the opportunity for design is that it is actually about the overview.

“It’s about the framing of the challenge and how we collaborate with others to do that,” she told us. “I’ve been reflecting, what’s at the heart of designing and design practice? Translating obstacles into opportunities that make life better for people. Also, how do we do this? The collaborative experience we create to do this is often rooted in the notion of play. During this challenging year I have been reminded of the importance of this as we have adapted to new, more remote ways of living and working. In the context of design thinking, play with purpose can foster skills in problem solving, creativity and collaboration, all of which are vital for innovation.”

Yet, if creative thinkers have a clear role and a high-demand skill set to offer during the pandemic, why have so many creative businesses suffered as badly, if not worse in some sub-sectors, as the other industries?

Ruth Melville, an evaluation specialist and strategic development practitioner for the cultural sector, believes a twist of cruel irony is at the crux of the issue. “*Not all creatives use their own creativity for themselves. Most projects fall down because the focus is on, ‘what we’re going to do’. They don’t consider the why? What is the point of what’s going to happen? The fact is, until you start by saying, what are we going to change? What’s the point of our project? you’ll find it difficult to convince anyone else to get on board.*”

HOW DO WE NEED TO WORK IN ORDER TO DO OUR BEST WORK?

So how do we play with purpose in a post pandemic world? How can we keep up our practice and ways of working, and retain our professional playfulness and curiosity, and the collaborative innovation driven work, and build the relationships we would normally develop through the face-to-face contact? How can we do all those things if we can’t physically be together?

Andy Walmsley, Director of Wash Studio, a commercial design and film studio in Preston, and the creative team behind the Petrol Heads TV adverts for Hyundai and the It's A New Era TV adverts for MG Motors, is acutely aware of the pressures that the pandemic has placed on his workforce and what that does to individual and organisational creativity.

“Financial and business concerns can have a huge impact on your creative mindset and your ability to create. A small creative practice like ours needs momentum and an energy to

run, especially to avoid burn out, it needs to be fun. In a pandemic that has proved tough. Plus, the added pressure is, you’re only as good as your last job as a creative, you know?”

Don’t we know it!

Again, Runcie and her team at the BBC, have been thinking about this a lot, particularly during the pandemic. “*A fundamental consideration before the pandemic was how we create an environment for people to do their best work. Working within the remote constraints of the last year has challenged us to think differently about how we approach collaborative innovation work and teams have really embraced this, as with any design challenge. While it has highlighted how collaborative innovation can be supported by technology – for me, it will never be a substitute for the value gained from face-to-face collaborative interactions.”*

Yet, the impact of switching up the way we work to maintain the quality of our creative output on health and wellbeing is considerable. Can people work from the same room for weeks on end in a very intense setup? we asked.

“It’s not sustainable” said Runcie. “At the beginning of the first lockdown the team created supportive guidance for ‘long distance creativity’ highlighting how we might continue to be effective whilst putting health and wellbeing needs at the heart of our ways of working. Before COVID-19 we might have run pacey workshops for several hours with short breaks. During COVID-19 we moved towards short, sharp bursts, to sustain

focus. Using collaborative tools that are designed with accessibility as a core consideration has been critical for us to ensure that everyone participating feels included. I strongly believe this is an area that is in great need of further innovation."

The team at Waracle have made similar discoveries, though all forms of their collaboration are now undertaken completely online. "In terms of in-house collaboration, we've found that the best tool for brainstorming and theming is MURAL," Gordon told us. "We'll use Sketch a lot to create what we call a screen relationship diagram. It puts design under version control and allows us to develop things in parallel. That means I can see every change that the client has requested when, who has actioned it and the reason behind it."

Proper consideration has to be given to client parameters too, Gordon said. "A client will not be able to install Zoom if their governance says they can't have Zoom on their machine, so we have to be really adaptable. We've ended up using Microsoft Teams, Zoom and G Suite, whatever works for the client."

"Using collaborative tools that are designed with accessibility as a core consideration has been critical."

FRAMING THE CHALLENGE

Choices and decisions about appropriate software for collaboration and communication and how they fit with the demands of the project and the needs stakeholders are all part

of framing the challenge to work in a distanced way, but how do we design a collaborative experience that's also productive and fun and rewarding for people to participate in?

The tech world offers some practical answers to getting stakeholder buy-in. Pace-based problem-solving approaches like the Design Sprint, created by Jake Knapp at Google have codified the design thinking methodology and compressed it into a week-long process. Available as an open-source resource for anyone keen to learn, plan and run their own, Design Sprints are a popular, effective approach to bring together a cross functional team to collectively frame and solve a challenge over a five- seven-day timeframe. If you need to prototype something fast, they're a brilliant way to make that happen. However, taking a whole week out to tackle a problem isn't possible or appropriate for everyone, particularly when COVID-19 keeps changing the goalposts.

For Blackpool Pleasure Beach, defining and resolving problems caused by the pandemic has been about real time listening and reacting to customers, identifying and solving issues with immediacy. For the UK's biggest tourist attraction with over five million visitors a year, making your customers your collaborators is no easy feat.

"The way we've learnt and developed during this time is literally from direct guest feedback," said Robert Owen, Marketing Director, when we spoke to him a few months into the first national lockdown. "It's changed the whole way we think about and deliver everything."

Their new strapline, ‘Serious About Your Fun’ is a case in point. At the outset, Blackpool Pleasure Beach saw a 50% increase in call volumes into the business and a 75% increase in inbound inquiries via social media channels, email and via their website.

“Initially, we weren’t prepared for that,” Owen told us. “We didn’t have 50% extra staff answering phones. We had to employ additional staff to cope with the volume of those inquiries about whether it was safe to visit and whether they would have to wear a face mask. We’ve had to restructure the whole Guest Services department to cope with this new way of how we’re operating now, opening up additional pop-up guest service units around the park, to meet the increased demand for information. In the end, it’s been an invaluable source of customer research for us.”

Before the pandemic, Blackpool Pleasure Beach had begun working with a company to help them understand the sensory journey of a guest, from when they arrive to how they move through the park and attractions and to develop a process to better support guests with mental or physical impairments that prevent them from queueing for a length of time. The purpose: to create a digital system that would allow these guests to use a mobile device - their own or one provided by the Pleasure Beach - to choose the rides they want to go on in advance and allocate them a ride time that would reduce the need for them to have to queue up with everyone else beforehand. As part of this work, they also created an online digital ‘sensory journey’, detailing the sights, sounds and smells, within each of the different environments across the 42 acre park, to allow people with autism to find out what to expect from a visit to Blackpool Pleasure Beach and were to find the

calm spaces on site before they go. All the details that people without autism may not notice, but which would prevent those with autism from experiencing sensory overload or an anxiety attack. *“We’ve always been very aware of accessibility. Now we’re thinking about how we can apply the same approach for everyone under ongoing restrictions.”*

Despite this display of agility and connection to their customers, both marks of the continued success of Blackpool Pleasure Beach, the switch to a combined digital and socially distanced offer from the traditional bustling experience have put a huge strain on the monumental efforts of the Pleasure Beach team, particularly as they move into their 125th year of business.

“The need to be able to sell in a socially distance way has been hugely important to us and to make sure that we can do that in an inclusive way. And, of course, we’ve had to be clever and look at what markets we can serve to drive business during the pandemic and under ongoing restrictions.”

Patrons of the Pleasure Beach will remember with fondness the traditional perforated ticket stubs, sold from booths at the entrance gates, which gave way to wristbands in 2000. Now, wristbands have given way to eTickets and an e-Guide that guests download to their mobile phones, just like an airline boarding card.

“The eTicket has provided us with a solution to enable social distancing and reduce contact between team members and guests by not having to provide and fit Wristbands.” said Owen. “Our guests have adapted very quickly to this new system

which has also been beneficial in ensuring we can operate in a Covid-19 secure way as part of our comprehensive Covid-19 procedures and protocols."

REMOTE WORKING AS A DESIGN DECISION

For the Pleasure Beach, remote delivery is not really an option, but for others, whose line of work allows a little more flexibility, the decision to work and deliver remotely is a choice that should be considered in the context of design.

Justin Knecht, Director of WHAT COULD BE, believes this decision is the next step in an evolution of thinking around how design and creative processes spark innovation and ideation.

"Not too long-ago people were talking about mobile first. Now it's remote first. Even so, creative people still assume that you have to be in a physical space, working belly to belly for it to work. If I were to start a business now, I would only be thinking of it through the lens of remote first and asking, how do we actually make better use of the fact that this is digital?"

It's a good point. If the shift to online working has highlighted anything, it's that fundamentally, the challenges faced by businesses remain the same and that work and facilitation that is ineffective offline, will be even more so when technology is thrown into the mix.



"I think it's going to take a while for us to really figure out how to break away from that mental model of stickies on just, just stickies on whiteboards. And you know, I get it, this mental model make sense to me, but I wonder if we're missing the benefits of digital. Because it's always difficult in a physical workshop environment. You do all this wonderful work and then you've got this room full of all this wonderful work and then what do you do with it? It's like, these things are now digital objects that I thought I'd be able to move more easily into all these other things, but..."

The sentence fades. He begins talking about how a boundary has been crossed, how digital has punched a hole through all of our thinking. We nod along, understanding and not understanding in equal measure. Knecht is speaking to us from a place of experience, a place beyond us, a peninsula that many of us are only just realising truly exists. He began working remotely two years ago and claims he would not want to go back to full time work in a physical place now. He runs us through a list of digital tools he uses to deliver, all of which are free to individuals and small teams: Trello as a Kanban board for overview and management of projects; InVision for prototyping and testing interactive; GitHub a code repository and of course, Zoom, "just because it worked."

"I've always thought of technology as a means to an end," he said. "I don't understand what the fuss is about all this remote stuff. It's just work. You know, just sit down, and get to work. Even though the medium has changed, you've just got to cut through the noise. And I guess that's the real change for me. Maybe it isn't even remote first anymore. Maybe it's just, like, remote is the thing."

In the middle of Lockdown 3.0, it's starting to feel like it might be, especially when you consider that, in actual fact, many business and people have been delivering remotely for years. Knecht mentions that one of the best known, Automattic, the creators of WordPress, has been committed to the concept of remote working for fourteen years. The company has more than 700 employees which are spread across the globe in 62 countries, from Argentina to Zimbabwe. Instead of offices, Automattic provides workers with a \$250 a month stipend to spend at co-working spaces, or in a Starbucks. In an article for Quartz, Matt Mullenweg, the company's founder, argues that a distributed workplace, as he calls it, is not just good business but is more ethically responsible, as well and said, *"Offices are very exclusionary environments, by definition, and the only people who can contribute are people who can physically be at the office and at certain hours of the day."*

It's a strategy that supports accessibility, reduces operational costs, and enables products and services to be launched with incredible speed and agility. As more and more businesses move towards the Automattic model, it's clear that a shift towards human capital as the ultimate resource has begun. From here, it's not that much of a stretch to imagine that in the future companies won't hire remote workers, they'll hire remote teams.

"If I were to start a business now, I would only be thinking of it through the lens of remote first."

DIGITAL FIRST THINKING

Whilst the set up in Silicon Valley might seem miles away for many of us in the UK, the remote mindset is something the pandemic has moved us all closer to, however reluctantly.

Coincidentally, but very conveniently, a team within the BBC's User Experience & Design group had run a pilot in summer 2019 prototyping what long distance creativity could mean. The team worked remotely for a month to see how it would work and, importantly, how it would feel and on impact their productivity and wellbeing. They created a playbook for remote working from the experience and when the first national lockdown was put in place, it came into its own, providing vital information, support, and guidance for how to deliver remotely for the wider BBC staff pool to use and embed into their working practices.

The BBC's playbook for long distance creativity is, in many ways, a similar tool to operations manuals created and used by franchise model businesses as a way of standardising the quality and style of communications and processes across distributed delivery hubs. It's an approach that a number of the businesses with whom we spoke had begun to take, recognising this time as an opportunity to develop skills and capabilities that will enable them to deliver virtually in the long term.

Yet mapping processes is deep work and a time-consuming job that requires a degree of focus and intentionality that many hadn't been practicing previously. To add to it all, you've effectively been used to driving a car, but now you need to know how to fly a helicopter. It's a big shift because the number of moving parts and the scale at which you've got to deliver something that is engaging has increased tenfold.

"And of course, all this takes longer to prepare because it's more complex to deliver," said Ruth Melville. "You've to generate an equivalent, or even better experience, than live delivery in many ways, so it becomes about the opportunity cost too. Can you afford to go to these lengths? But can you afford not to?"

And there's the rub: the cost. There's a common misconception that digital delivery saves you time and money, but what it gives you back with one hand, it takes away with another. What you might save on time on the road, petrol costs and maybe the price of a suit and a pair of shoes, you, initially, lose in time and costs on training up in your chosen tech and software, and, on an ongoing basis, you also lose the extra time it takes to plan and prepare a session and materials for a meeting, pitch, or workshop. So digital delivery isn't cheap, but it does create value. First, by reinforcing the value of your offer in your own mind and second, though just as importantly, it instils the value of your offer in the mind of your customers - an outlay for long term benefit. For those we spoke to, who have invested their time to recalibrate their processes for digital delivery, the knock-on benefits have been considerable with some unexpected bonuses along the way.

"...you've effectively been used to driving a car, but now you need to know how to fly a helicopter."

INTENTIONAL OUTPUTS

As a global company, Philips Healthcare were used to working asynchronously across different time zones and working digitally. As designers of healthcare products, services and spaces, their time and thinking were already coveted across the world, but when the pandemic hit, the demands started immediately, to the point where they had to develop policies around how to handle the requests and how to consider what would be a fair distribution of their stock. How do you decide which country to support and which market to give access to ventilator equipment? It's a question that no one would want the responsibility of answering, but this very real dilemma became a design problem for Philips, and they had to solve it quickly and remotely.

"We had so much to contend with in the first instance and then there was also a limit on the amount of equipment any single provider had, so we had to do a massive pivot and say, okay, well, what can we quickly do to meet the demand?" Richard Eisermann, Head of Design for Philips Connected Care, told us. What happened next was nothing short of astounding. *"We looked at a ventilator line that was used for CPAP therapy and over a six-week period we re-engineered the CPAP devices to become non-invasive ventilators."*

Six weeks! The design process for a ventilator normally takes up to six years to complete. So how did they do it?

"We had to find solutions for our customers and fast. We've never performed that quickly ever before to that degree and a degree of trust had to be put in place because there was no time to second think decisions. Decisions just had to be taken and had to be actioned. And you had to have people who would work on those decisions and make

those a reality. And you had to trust that they were going to be doing it to the degree that they needed to be done. So that was a real benefit. The degree to which people had to be transparent and trusting. Now the conversations in the leadership team are – 'we've unlocked this behaviour and we have to keep it alive. How do we keep it alive?' And I don't think we have answers to that yet, but that's the conversation that's happening right now."

What Philips Healthcare managed to do under such pressure, in such circumstances, is hugely impressive. More so, when you consider how they were able to achieve some of their 'best work' at scale and pace through remote collaborative and collective working made possible through digital tools and innovation. How they continue to apply it across their offer will impact on us all, somewhere down the line.

OUR BEST WORK

The last twelve months have been testament to how digital delivery has inspired and enabled a spirit of ingenuity and risk taking to infuse and transform thinking and approach. Faced with a common challenge, we've all been forced to rethink our purpose and reclarify our intent. Though the requirement to take a step back and reconsider en masse may have been unusual and uninvited, the opportunity of doing so should not be unwelcomed.

Digital tools have enabled more of us to collaborate and play with purpose so that we can continue to do our best work in these challenging times. What this 'best work' might look and feel like to individuals and businesses in Lancashire will be different for everyone.



For Jonathan, the transition to digital delivery, has completely changed the way he works.

"For over 20 years all of my work was face-to-face, but I've been pleased and maybe surprised by how much I've got out of having to completely change the way I work because of COVID-19. Maybe it's a designer's mindset, but making new things is what originally drew me into design, and I've been fired up by having to reshape how I work in order to survive. I genuinely feel like I've got a second wind, maybe even a third or fourth. Having to adapt to always remote over the following few months showed me that there is another way. While it feels like my work needs more prep, maybe a lot more, the new ways of

working aren't compromising a good outcome. I like that good design makes a difference. I've tried to focus on creating engaging online experiences - work that hopefully doesn't just look okay but is shaped to both support my delivery and what participants can take away. I've a hunch that the effort I've put into online delivery is going to improve what I do face-to-face too. I've (mostly) enjoyed having to adapt to survive and I wouldn't want to leave what I've gained behind as restrictions lift, so I'm going to actively seek to balance my work in the future between face-to-face and remote. I'm guessing that the greater part can be remote, but I'll see how it goes - I'm mindful of the environmental impact of the travel I've

done in recent years and the penalty it's had on my personal life too. Still, I have to acknowledge that I feel better, more focussed, when I have to hit the road."

For myself as a freelance writer and producer, digital delivery has opened up new opportunities for collaboration and enabled me to focus on writing, the aspect of my work that I enjoy the most. It's also given me the permission to invest time and cash into upskilling - a luxury I haven't always been able to afford myself in the past - and motivated me to take more of a constructivist approach to learning in general, seeking and piecing together a personal curriculum based on need and interest as I go.

Your 'best work' achieved through digital practice might simply be improved individual

or team flow. For someone else, it might mean more synchronicity of thought within a client or supplier relationship. Importantly, for all of us who want to continue playing with purpose, our 'best work' needs to have accessibility, sustainability and diversity of experience built in, so that whatever we do meets, and is directly relevant to, the identified needs of our customers and users. Because even though we're all in the same storm, it's clear that we're not all in the same boat. Delivering at a distance takes practice. Done with purpose and intention, it gives more power to your elbow and stimulates new thinking and approaches. Done ethically and accessibly, it opens up new markets and provides more opportunities for the people that need them most. Ultimately, digital delivery could help to keep your ship afloat. Necessity is here to spur your innovation.

TOP TAKEAWAYS FOR PLAYING WITH PURPOSE

FRAME THE CHALLENGE

If you want to play with purpose you have to frame the challenge at the outset. It's important to frame the challenge from the viewpoint of its audience or end user so that the solutions you define and prioritise are deeply connected to their attitudes and beliefs rather than your own or those of your client. In this way, every problem becomes an opportunity for innovation and another chance for success.

CONSIDER HOW YOU NEED TO WORK IN ORDER TO DO YOUR BEST WORK

When delivering remotely, not everything needs to be done in collaboration with everyone via video conference. Think twice about what needs to be done face to face. Consider what could be done remotely – either asynchronously or collaboratively - and what could be pre-recorded and shared virtually. Keep information sharing and transactional stuff to email or workflow apps. Save the face to face (physical or virtual) for well-designed collaborative experiences or team check ins.

GET CREATIVE ABOUT BEING CREATIVE

Creativity needs momentum and spontaneity, which are two things remote delivery make most difficult to achieve. Don't just shift your offline work online. Look for different ways to reintroduce these important aspects of collaborative working to proceedings. Try

walking meetings with colleagues (in line with social distancing rules) as a low-cost way to boost creativity. Research into walking meets shows that they increase creative thinking, up to 60% by some estimates. Creative thinking usually results in more productive meetings. A change in setting can provide inspiration, more flexible thinking, or better problem-solving abilities. There are lots of other benefits to walking meetings, from improved individual health outcomes to better and more meaningful engagement between colleagues, to changing power dynamics within groups.

Additionally, bringing in external forces to switch things up or to punctuate extended online collaborative sessions can trigger new ways of thinking and seeing and allow people to take on different roles and voice different opinions within teams. Artists and creatives are incredibly skilled at creating connections through creative interventions and are particularly good at taking a different approach to workshops delivered over video conferencing and bringing the unexpected into digital proceedings.

PROCESS IS KING. EXPERIENCE IS QUEEN

An unexpected benefit of the shift to fully, or hybrid, remote delivery means that people now acknowledge the value of process in a way that they didn't fully value it before. On the flip side, everyone we spoke to said that delivering remotely takes longer to prepare and it's more complex to deliver, yet customers and audiences expect an equivalent or better

experience than live delivery. For those who have invested their time to recalibrate processes for digital delivery and to truly understand where their value lies and how they can level up the experience they provide, the knock-on benefits have been considerable.

MAKE IT EASY, MAKE IT ACCESSIBLE. MAKE IT INCLUSIVE

We need to be diligent about equipping everybody we're working with (colleagues, clients and participants) with the skills and tools they need to operate, deliver and input digitally, so that nobody is left out or side-lined because they're working and engaging remotely. Don't just look at the gaps in workforce/client/participant skills and capabilities, take time to also consider the impact of individual disabilities or impairments

that might challenge their ability to do their best work, as well as the environmental challenges of working from home. Take time to consider and resource the access needs of your colleagues. Consult with those who may need extra support in advance when planning collaborative work and events, and when recruiting for new roles.

What processes need to be in place to ensure everyone feels comfortable, confident and able to do their work remotely? What additional tech and software might they need to enable them to continue to work, collaborate and participate in team meetings? Are there new training needs? Inclusivity cuts across all of these aspects. If it's not in place only certain people will have a voice at the table and be able to work remotely which results in a loss of diversity of thought and experience across the company or project.

CREATIVE STEP

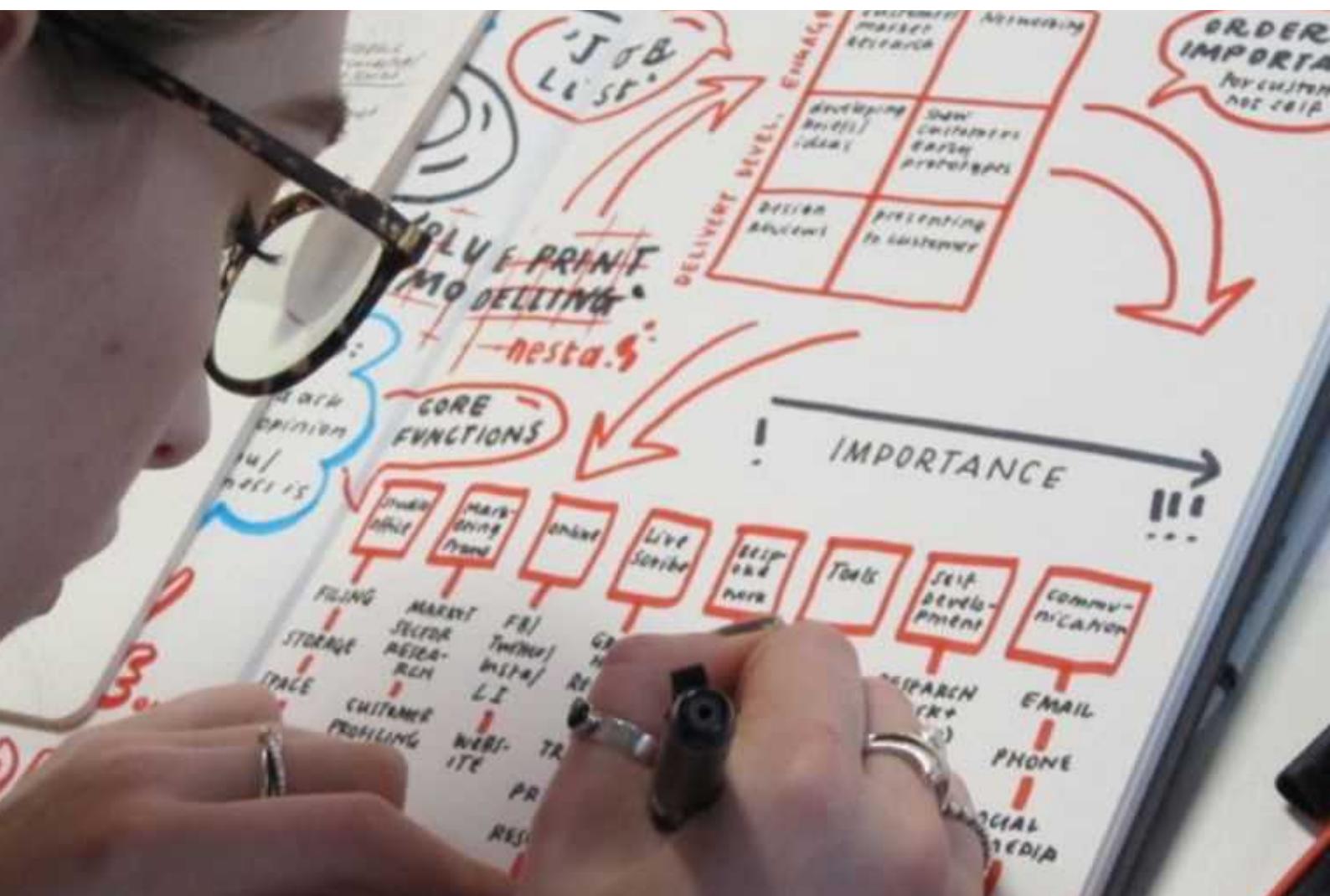
At Creative Lancashire we want to make the county's creative sector the fastest growing in the country by giving the next generation of creative businesses the tools to thrive in the future. Our aim is to build an internationally renowned creative community that is built on local talent.

Creative Step, our bespoke development programme dedicated to the specific needs of the sector and founded on the understanding that the unique qualities and requirements of creative enterprises are not currently met by mainstream business initiatives, is now recruiting across 2021.

“Having proven the programme offline in 2019, we’re now fully functioning remotely using our own tools and techniques to create an equally compelling online experience.

For more information visit [Creative Lancashire](#) online.

Or for an informal conversation about Creative Step, Creative Lancashire and other sector specific programmes, contact Ed Matthews Gentle at emg@creativelancashire.org



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Pete has over 20 years of Mobile App Development experience both here in the UK and in the US for companies including, Allthings, LogicNow, GFI Software and HoundDog Technologies. In his role as Chief Operating Officer at Waracle, a mobile first software development agency, Pete is responsible for all aspects of the in-house development team and leads on ideation, scoping, design and specification for native iOS and Android as well as Hybrid and Web projects for clients including, the NHS, Virgin Money, Sainsburys Bank, People's Postcode Lottery and many others.

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Justin has spent the last two decades leading design teams and implementing innovation programmes in the private, corporate and public sectors. While at LUMA Institute in Pittsburgh, he oversaw the design and development of LUMA Workplace, which is used in thousands of organisations around the globe to apply human-centred design methods as a means to repeatable innovation. Justin continues to teach the LUMA System as a certified lead instructor. At What Could Be, At What Could Be, Justin is part of a collaborative team who developed the Design Thinking Canvas, a repeatable framework to shape innovation strategy and support collaboration with stakeholders from vision through to execution to deliver better work.

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Robert Owen leads an in-house team of marketing, PR and sales professionals who promote Blackpool Pleasure Beach and all of its associated brands and businesses, including the amusement park, shows, events, hotels and venues. With over twenty five years experience in the visitor attraction and tourism industry working in both the public and private sectors, Robert has held a number of positions of responsibility over the years, including chair of the IAAPA Marketing and PR Committee. He is an IAAPA Certified Attractions Executive and is currently Chair of the Lancashire Economic Partnership Tourism, Culture and Place Sector Group.

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Richard Eisermann has worked as a designer and strategist for three decades, making it his mission to always challenge preconceptions of design. Trained as an industrial designer, he is currently Head of Design for Connected Care at Philips and was previously Vice President for Integrated Experience Design and Development at Lowe's, the home improvement retailer, and Design Director at Whirpool. As leader of the design team at IDEO, and though his own design consultancies, Richard's work has taken him all over the world to develop and deliver award winning innovation programmes and public services for governments and for businesses including EuroStar, Europcar, Nokia Siemens Networks, Amtrak, Cassina and Bodum amongst others. In his role as Director of Design and Innovation at the UK Design Council he led the development of the Designing Demand programme, a UK-wide business support program for manufacturers and technology start-ups. He has lectured at many design and business schools around the world including The Royal College of Art, and his writing has been featured in publications including Design Week, Blueprint and the DMI Journal.

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RUTH MELVILLE

**EVALUATION SPECIALIST & STRATEGIC
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Ruth uses research and evaluation techniques to bring together the experience and approach of the academic sector with the intrinsic knowledge and experience of creative practitioners and participants. Her work supports research design and strategic development for a range of organisations in the public and voluntary sector including Future Projects, Suffolk Artlink, Roald Dahl Museum and Story Centre and she is a critical friend for the Transported programme of Arts Council England's Creative People and Places programme. Since 2010, she has been the Monitoring and Research Advisor to Aarhus 2017 European Capital of Culture, leading up to the year of activities in 2017 and she was Programme Manager and Senior Research Fellow of Impacts 08, the Liverpool European Capital of Culture Research Programme, a major five-year cultural policy research programme developing measures for understanding and evaluating the economic, social and cultural impacts of culture-led regeneration, which is seen as setting a standard for cultural impact assessment in the UK.

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Andy Walmsley, Creative Director (Wash Studio) & Founder (The Artistry House)

As well as heading up Wash Studio, one of the north west's most respected creative studios and ideas agencies, Andy is also the co-founder of The Artistry House, a living design workshop space for collaborators and creativity, based in Preston, Lancashire. As a Creative Director developing concepts and campaigns for film and motion, TV advertising, brand, design and environmental design projects, Andy's thirty-year experience spans large global companies, including Hyundai, MG Motors and Jaguar, national retail brands, including Dorset Tea and Northern Dough, the higher education sector, public bodies, and many SMEs. He's a key figure in Lancashire's creative industry with an ongoing commitment to collaboration and creative community building. Andy is also a Design Champion for Creative Lancashire.

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STEVE GUMBRELL

**INDEPENDENT BRAND &
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Steve has helped transform businesses through insight-based customer, brand and marketing strategy, planning and campaigns to drive awareness, understanding, purchase, reputation, advocacy and brand-love amongst audiences across four continents - for more than 30 years. He has won and led major accounts with Budweiser, Courvoisier, Kellogg's Fruit 'n' Fibre in his roles within marketing agencies; and headed-up marketing strategy client-side for TGI Fridays UK, Transport for London and others, managing in-house teams, and research, brand, creative, media, digital and PR agencies. For the past three years, Steve has been deploying his diverse experience on a number of interesting contracts, including campaign-planning for British Heart Foundation, customer strategy for bids for Keolis, copywriting for customer relations teams at Toyota GB plc and providing marketing advice, and 'critical friendship', to local craft beer and cider producers including Greyhound Brewery and Silly Moo.

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DELIVERING DESIGN AT A DISTANCE

PLAYING WITH PURPOSE:
HOW REMOTE IMPACTS ON THE
POWER & PROCESS OF CREATIVITY

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